

...John Williamson

WARRAGUL



Amazing Day

Words and Music by John Williamson

Medium bright tempo

Intro.


C D C D G

Verse % G D G C D

see ya la - ter mate I'm hea - din' up_ to Dar - win Gon-na

see Ka - ka-du_ Gon - na take_ my wo - man I









have - n't been through there since Cy - clone Tra - cey And it











should be an a - ma - zing day.

To CODA ☐☐ 1.

2. To CODA ☐

D C

4 times

Ree boo deep boo doop ba da Ree bee

D G D G

1,2,3. 4.

deep boo doop ba da Ree bee deep boo doop ba da 3. I'll

D.S. al CODA
Through 1st time bar and repeat

CODA

CODA D.S. al CODA

C D G

Yeah I Yeah I have - n't been through

D G D C

there since Cy - clone Tra - cey And it should be an

Chord diagrams: D (x o o), G (o o o), D (x o o), C (o o o).

a tempo 4 times

— a — ma — zing — day. — Ree bee deep boo doop ba da —

ree beedeep boo doop ba da — Ree bee —

1,2,3. 4.

2. I'll see ya later mate
I'm goin' by The Isa
Gonna say g'day to Katherine and Mary Kathleen
Last time through there I fell in love with Alice
She's probably forgotten - it's been too long

3. I'll see ya later mate
I'm gonna catch a buffalo
Gonna see a Jabiru - dancin' on the water
Gonna catch a barramundi up the South Alligator
With an Asian aborigine, in a long steel boat

4. I'll see ya later mate
I'm gonna paint a picture
Like a black cockatoo - way above the fire
They say it sends you troppo before the wet season
But I gotta see the light show before it come down

Well, I haven't been through there since Cyclone Tracey
And it should be an amazing day

Yeah, I haven't been through there since Cyclone Tracey
And it should be an amazing day

Ancient Mountains

Words and Music by John Williamson

To reproduce John's guitar work
use "D" tuning (ref. page 2) with
capo on 1st fret.

Medium Tempo

Intro.

Chord diagrams for Intro:

- E \flat (x x)
- Fm7/E \flat (x)
- E \flat (x x)
- Fm7/E \flat (x)
- E \flat (x x)

Where

Verse

Chord diagram for Verse:

- E \flat (x x)

an - cient moun - tains are whitt - led down

Mill - ions of years to a
lit - tle mound

Fm7/Eb



Eb



I see spin-i-fex surf - ing on a dune, The

rock is red - der in the af - ter - noon Tou-rists click-ing mad -

Fm7/Eb



- ly soon Where spring will come with

a - ny rain A chance to flower, and seed a - gain For -

e - ver gar - den ri - sin' plain The dan - gers of the wild



re-main.

1,2.



And a - Where the awe - in - spi - ring power of time

3.

leave some fear - ful, some sub - lime White man finds his

Charters Towers

pro-gress prime___ Black man feels no

urge to climb.

Repeat first 2 bars of intro. to fade

2. And away up there where the wind is blown
 Never before felt so alone
 More aware of skin and bone
 I watch the parade of human folk
 Strips of rubber, cans of coke
 Making dust and blowing smoke.

Where the awe-inspiring power of time
 Leave some fearful, some sublime
 White man finds his progress prime
 Black man feels no urge to climb

3. Now I believe we all are one
 Features and creatures in the sun
 Breathing the air we all belong
 I have a dream I can't explain
 Wattle soldiers, making claim
 And Paradise returns again

Where spring will come with any rain
 A chance to flower and seed again
 Forever garden, risin' plain
 The dangers of the wild remain

Where the awe-inspiring power of time
 Leave some fearful, some sublime
 White man finds his progress prime
 Black man feels no urge to climb.

Big Bad Bushranger

Words and Music by Bob Brown

You've heard about Ned Kelly and those other famous crooks
I've seen them on the T.V. - I've seen them in my picture books
Well, here's a little song about a bloke so bad and mean
An evil, vicious outlaw - the worst there's ever been

Medium Fast Tempo

Intro.

A

D

A7

Oh,

Verse



D

A


D

out in the bush where the koo-ka-bur-ras fly, Where the gum trees reach to the

clear blue sky, There's a cave in the hill - side where I hide, I'm a

A  **D** 


big bad bush bush - ran - ger




A 



Deep in the cave there's a big black hole That's filled to the brim with



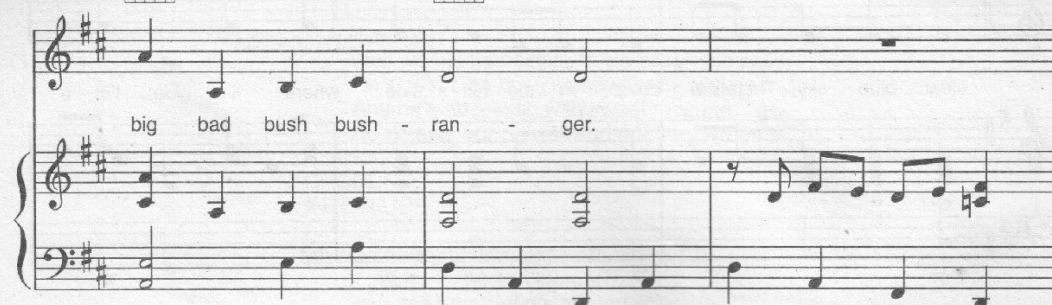
D 

blocks of gold And dia - mond rings and things I stole I'm a



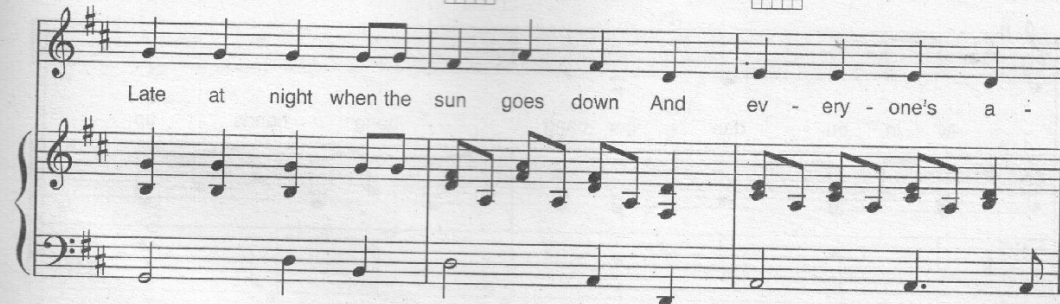
A  **D** 




big bad bush bush - ran - ger.



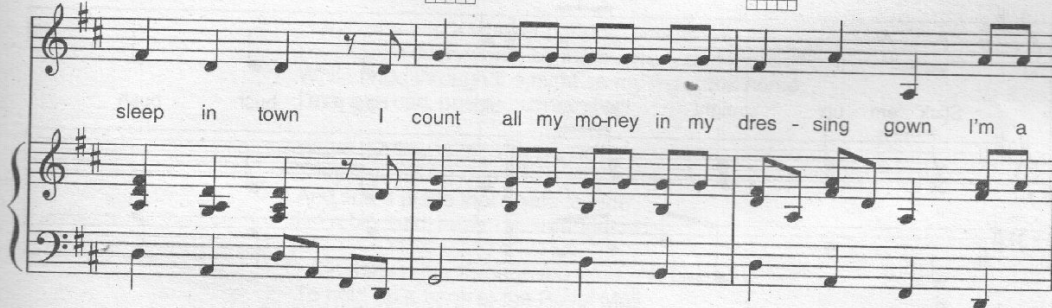
G  D  A 

Late at night when the sun goes down And ev - ery - one's a -



D  G  D 



sleep in town I count all my mo-ney in my dres - sing gown I'm a



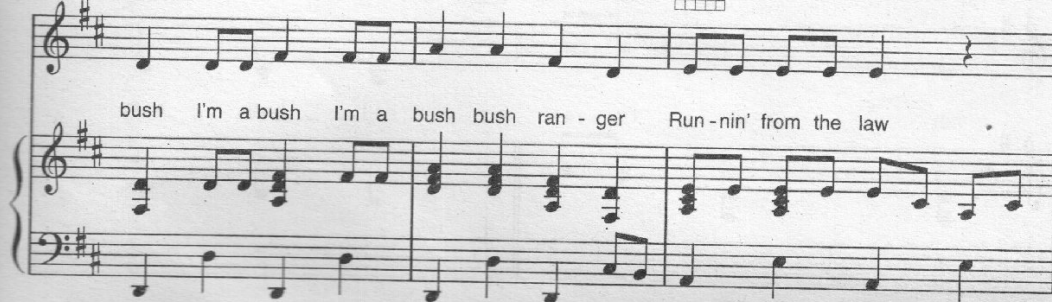
A  D 

big bad bush bush - ran - ger. I'm a



Chorus D  A 

bush I'm a bush I'm a bush bush ran - ger Run-nin' from the law



D
x o o

liv - in' on dan - ger, bang bang hands up

A
o o o

To CODA ⊕

Stick 'em up straight I'm a big bad bush bush

D
x o o

1, 2.

ran - ger. 2. Got a

D
x o o

A
o o o

⊕ *CODA*

3. *D.S. al CODA* ⊕

ran - ger, I'm a big bad bush bush

D
xco

ran - ger Ooh!

2. Got a rope and a whip and a gun, of course
I'm chased everywhere by the bush police force
While I ride through the night on my big black horse
I'm a big, bad, bush - bushranger

When the townsfolk see me ride
They lock all the doors and stay inside
And find a place that's safe to hide
I'm a big, bad, bush - bushranger

I ride thirty miles through the wind and hail
To hold up a bank or the Royal Mail
I give all my money to my girlfriend, Gayle
I'm a big, bad, bush - bushranger

CHORUS

3. I sleep every morning till half past nine
Have m' brekky in bed, then rise and shine
Get dressed in m' best for my life of crime
I'm a big, bad, bush - bushranger

I'm loved by the married women everywhere
While the silly old husbands curse and swear
I haven't got a worry and I haven't got a care
I'm a big, bad, bush - bushranger

I'm the terror of north-west New South Wales
From small bush towns to outback trails
I don't like judges and I don't like jails
I'm a big, bad, bush - bushranger

Bill the Cat

Words and Music by John Williamson

Medium tempo

Intro.



Music notation for the Intro section, featuring a treble and bass staff with a piano accompaniment. The melody begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The lyrics "We had a cat" are written below the melody.

Verse



Music notation for the first line of the Verse section. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "his name was Bill" are written below the melody. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



Music notation for the second line of the Verse section. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "bud - gie" are written below the melody. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

One ho - ly day one Sun - day morn'



Left on - ly fea - thers on our back lawn.

Oh no, Bill you can't do that



You sil - ly pus - sy you stu - pid cat

Bill the Cat

So we took him down our fam - ily pet

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'So we took him down our fam - ily pet'.

And we left his balls with the fam - ily vet.

This system contains the next four measures. It includes two guitar chord diagrams: a D major chord (x o o) and a G major chord (o o o). The lyrics are: 'And we left his balls with the fam - ily vet.'



1. Well the ve - ry next
2. Chorus Yes, he's mor - ti - fied and we all re -

This system contains measures 8 through 11. It includes a guitar chord diagram for a C major chord (o o o). The lyrics are: '1. Well the ve - ry next' and '2. Chorus Yes, he's mor - ti - fied and we all re -'.

gret That we left his balls with the fam - ily



This system contains the final four measures of the song. It includes two guitar chord diagrams: a G major chord (o o o) and a D major chord (x o o). The lyrics are: 'gret That we left his balls with the fam - ily'.

G C

vet Yes he's mor - ti - fied and we all re -



G D

To CODA ☼

gret That we left his balls with the fam - ily

G C

Interlude

vet. Now he's high - ly sought by the fe - ral

G D




choir For his new - found ta - lent _____ to sing much

high - er Has no more_ time for fe-male

friends Just for par - rots_ and fai - ry

wrens. (Spoken) No sense of hu - vet.

D.S. al CODA through 2nd time bar

CODA

2. Well the very next day, he packed his bags
Left all his Penthouse and Playboy mags
How could we do it, to the family pet
Go and leave his balls with the family vet

(Spoken)
Well we get no postcards, no telephone calls
He's out in the bush somewhere - with no balls
And he's obsessed with sweet revenge
So he eats our parrots and our fairy wrens

CHORUS INTERLUDE

§ No sense of humour, ex-family pet
It still hurts, he can't forget
He's still angry - he's still upset
That we left his balls with the family vet.

Boogie With M' Baby

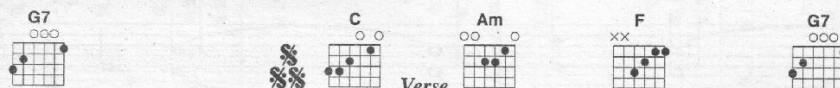
Words and Music by John Williamson

Medium slow tempo (♩ = $\frac{1}{3}$ ♩)

Intro.



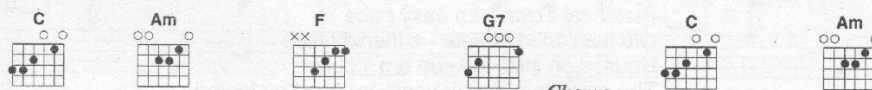
Musical notation for the Intro section, featuring a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The bass line includes triplet markings.



Verse

(Spoken - repeat till ready)

Musical notation for the Verse section, featuring a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The bass line includes a triplet marking.



Chorus

(when ready)

(Spoken)

You wan-na boo - gie with m' ba - by

Musical notation for the Chorus section, featuring a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The bass line includes a triplet marking.



You wan-nà move__ with m'ba-by You wan-na groove



To CODA ⊕

__ with m' ba-by

⊕ CODA



D.S. al CODA ⊕



Doo



__ doot doo doo doo doo__ doo__ doo__ doo__ doot en doo doo__







To CODA ☼☼

doo___ doo___ doo___ doo___ dooten doo doo doo___ doo___ dee doo - by



D.S. ☼☼ at CODA ☼☼

CODA

doot. take ☼ again through ☼ doot.

1. It was before the dollar
And before the Pill
I went to this rock dance - in Swan Hill
I arrived in me E.K. - hair slicked back
And I saw this sheila in tangerine sox, hair pitch black

And she walked right by me
And she said . . .

CHORUS

You wanna boogie with m' baby
You wanna move with m' baby
You wanna groove with m' baby

2. Well I strolled across the dance floor
Loves fool
And I looked her right in the eye
Real cool
And I said nuffin!!!!

And she said

3. Well I didn't let her go
She wasn't real rough
And no-one else came near 'er
'Cause I was too tough

And the band was called Curly and The Cocky Strangers - or somethin'
And they weren't real bad either
And you wouldn't want to know what they're playing . . .

4. Well, me and Christine, we got on O.K.
So I took her home, in my E.K.
She's chewin' on Juicy Fruit
I'm chewin' on P.K.

Got one hand on the wheel 'n' arm
around her neck
The other hand goin' down -
and turnin' on the radio
They're playing our favourite song . . .

Charters Towers

Words and Music by John Williamson

Medium Tempo

Intro. (No repeat on returns)

1.

2. Verse

Well I've heard lots a-bout Char - ters Towers, _____ I

came through Towns - ville un - der two hours, _____ Came from up North, it was

The musical score is written for guitar and piano. The guitar part is in 4/4 time and features a series of chords: F (first finger on 1st string, 2nd on 2nd, 3rd on 3rd), C (open 1st, 2nd, 3rd, 4th strings, 5th on 5th), and G7 (open 1st, 2nd, 3rd, 4th strings, 5th on 5th). The piano accompaniment is in 4/4 time and features a steady eighth-note melody in the right hand and a bass line in the left hand. The score includes an introduction, a first ending, and a second ending (labeled '2. Verse'). The lyrics are: 'Well I've heard lots a-bout Char - ters Towers, _____ I came through Towns - ville un - der two hours, _____ Came from up North, it was'.

pour-in' rain, Could-n't see a damn thing for the su-gar cane, Could-n't

G

a tempo

find a dry spot to hang a shirt out, Now I'm right on the edge of the Queens -

C

- land drought. The change is a -

F

C

F

ma-zing I must re-mark I checked out the mo-tel, just af-ter

To CODA ♪

dark Saw some car - bines, a few dead cows, I'm here at last

in Char-ters Towers. His-to - ri-cal town

an ea - sy pace Old fash-ioned streets, a friend - ly face

Hous-es on stilts to keep 'em cool, The chim-neys are

G C D.S. al CODA G C

air-vents, so don't be fooled in Ju-li-a Creek.

F C F G7 C

2. Welcome to C.T. - Gold City

Cattlemen's Rest, waitress pretty
Born in the Gulf, a Queensland pearl
Sweetest innocence - a lovely girl
I showed m' teeth and she gave me a smile
I tried the soup - and I stayed a while

If I go to the Caltex and knock on the door
The lady'll show me around for sure
Tell me the history as she goes along
You never know, it could be a song

Historical Town - an easy pace
Old fashioned streets - a friendly face
Houses on stilts to keep em' cool
The chimneys are air vents, so don't be fooled

3. (On D.S. al CODA)

Well, I headed west through a bit of a stink
'Roos on the road, down for a drink
Fresh green pick from a little rain
End up dead in the table drain
Birds flying 'round with a knife and fork
A damn good feed for an eagle hawk

The change is amazing, I must remark
I checked out the motel just after dark
The trees are scarce, the cattle are weak
I'm further out in Julia Creek.

Dingo


Words and Music by John Williamson

Fast Tempo

To reproduce John's guitar work
use "D" tuning (ref. page 2).

Intro. 



To CODA 



Verse

Din - go



why you run - nin' scared

Din - go

Din - go



why you



run - nin' scared.



Guard dog of the moun - tains

Kee - pin' the rats from ea - tin' it

D
x00

all a - way.

1, 2. 3. D.S. al CODA CODA

2. Dingo, dingo - koori warragul
Dingo, dingo - koori warragul
Guard dog of the plains
Keepin' the sheep from eatin' it all away
3. Dingo, dingo - why you get so mad?
Dingo, dingo - why you get so mad?
Guard dog of the desert
Keepin' the roos from eatin' it all away

Forty Years Ago

Words and Music by John Williamson

Slowly

Intro.

G Am D7

Verse

G Am7

A dig - ger stands at the end of the street

D7 G

His rif - le up-side down, He died when a wo-man could walk

Am7 D7 G

a - lone An - y - where in town If

First system of musical notation with guitar chords and lyrics.

Am7 D7

she's not safe in years of peace Why did he go to war

Second system of musical notation with guitar chords and lyrics.

G Am7

What was the pur - pose, what was the glo - ry,

Third system of musical notation with guitar chords and lyrics.

D7 G G

1, 2, 3. 4.

What was he fight - ing for? Yeah

Fourth system of musical notation with guitar chords, repeat signs, and lyrics.

G

Am7

D7

G

2. Yeah, sometimes this world worries me
 Sometimes it makes me cry
 Then one day more is one day closer
 To the day I die

And I think I'll leave it all behind
 I've had enough to say
 Go back to nature - live in the forest
 Before they take it away

3. Now I'm no pauper - I don't believe
 I've known a poor man's day
 But I'm still hungry to know the reason
 Why I came this way

Was it to learn that I can't buy
 The peace I used to know
 When I was just a little boy -
 Forty years ago

4. But if I can learn from foolish ways
 Then I must surely grow
 The light within is waiting -
 For the chance to glow

And I will keep on searching
 Until the day I know -
 The peace I knew as a little boy
 Forty years ago

Longreach is Praying

Words and Music by John Williamson

Slowly

Intro.

G D C G C D

Verse

G D C G

There's no stars in the sky to - night And a

C G/B Am D G D

stock-man has his eye on the change The ants are bu - sy, you can

Chord diagrams: C, G, C, G, C, G

— smell the gid-gee, There's a warm breeze blow-in', like sum-mer's co-min' ear - ly And

Chord diagrams: C, G/B, Am, D, G, D

Long-reach is pray-in' for rain_____ The fam - ily is out_____ on_____ the ve -

Chord diagrams: C, G, C, G/B, Am, D

ran-dah And there's light-ning way out in the west To

Chord diagrams: C, G, C

have re - lief_ for our hopes_ and fears_____ How it would bring Mum and

G C



Dad _____ to tears _____ It's the best sign of mois - ture we've



G C D



had _____ for years _____ And Long - reach is pray - in' for rain_



G C D



Chorus

Yeah, Long - reach is pray - in'



C D C D



(Spoken)
Send 'er down _____ Hugh - ie _____ Long - reach is pray - in' for rain_



2. Saw the weatherman on the A.B.C.
 A good sign - it's raining in Alice
 There's a song of hope whispering in the leaves
 Grandma's complaining 'bout the pain in her knees
 And Longreach is prayin' for rain

There's dust whipping up on the clay pans
 And the horses are frisky tonight
 Awaken good spirits with a change in the weather
 Squatters and workers all drinking together
 The thunder claps gettin' louder and louder
 And Longreach is prayin' for rain

CHORUS

Rip Rip Woodchip

Words and Music by John Williamson

♩ = $\frac{1}{3}$ ♩

Intro




What am I gon-na do, what a-bout the fu - ture? Got-ta draw the line with-out



de - lay, Why shouldn't I get e - mo - tion - al, the bush is sa - cred

Chord diagrams: C, D, G, C

An - cient life will fade a - way, — O - ver the hill they go,

Chord diagrams: D, G, C, D, G

kill - ing a - no - ther moun - tain Got - ta fill the quo - ta, can't — go slow

Chord diagrams: C, D, G, C

Huge ma - chi - ne - ry wi - ping out the sce - ne - ry, One big swipe like a

Chord diagrams: D, G, Em, D

Chorus

shear - er's blow. Rip, Rip, wood - chip turn — it in - to pa - per,

G Em D G Em

Throw it in the bin, no news_ to - day, Night - mare, drea - ming, can't
(don't un - der - stand)

D G Em D G


_ you hear the scree - ming? Chain - saw, eye - sore more, de - cay.
(stirs my blood gon-na make a stand.)

Em D G Em D G

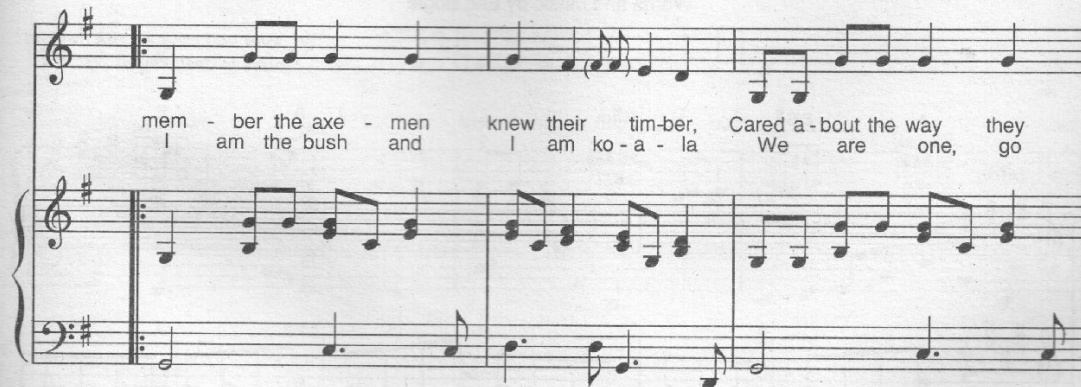
To CODA ⊕

Re -


G C D G C



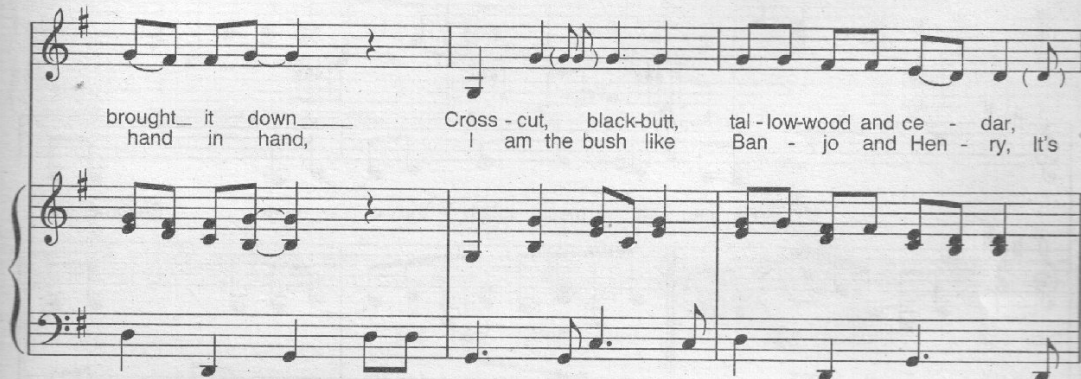
mem - ber the axe - men knew their tim-ber, Cared a - bout the way they
I am the bush and I am ko - a - la We are one, go




D G C D G



brought it down hand in hand, Cross - cut, black-butt, tal - low-wood and ce - dar,
I am the bush like Ban - jo and Hen - ry, It's

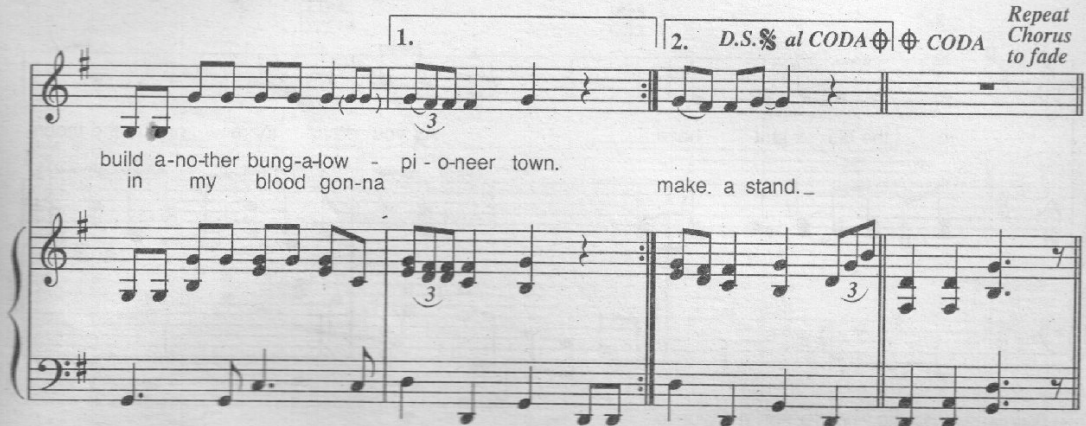


C D G D G D



1. build a-no-ther bung-a-low - pi - o-neer town.
in my blood gon-na make a stand.

2. D.S. al CODA CODA Repeat Chorus to fade



Shelter

Words and Music by Eric Bogle

John uses capo on 2nd fret and plays in open key of "G".

Intro.

A E/G# F#m D E

Verse

A A E/G# A

You can al - most touch the o - cean Shimmer-ing

D A E/G#

in the dis - tant haze As you stand there on the moun-

F#m D E7

- tain. On this love-li - est day of days, _____ 'Round

A E/G# A D

half the world_ you've drift - ed Left no wild oats_ un - sown

A E/G# F#m

But now your view has_ shift - ed And you

D E A A E/G#

think you've just come home. 1, 2.

Chord diagrams for guitar:

- F#m:
- D:
- E:
- A:
- A:
- E/G#:

3.

2. And you're

May we al - ways live in peace.

rall.

2. And you're drowning in the sunshine
As it pours down from the sky
And there's something stirring in your heart
Bright colours fill your eyes

As from here to the far horizon
Your beauty does unfold
And oh, you look so lovely
Dressed in green and gold

3. To the homeless and the hungry
May we always open doors
May the restless and the weary
Find safe harbour on our shores

May she always be our Dreamtime place
Our spirits glad release
May she always be our shelter
May we always live in peace
May we always live in peace

Words and Music by John Williamson

G7
○○○



Intro.

		○
	●	●
●	●	

Verse

What do you want for Christ - mas, spe-cial girl?

We can't af - ford _____ a string of cul - tured pearls

G
○○○

F
xx

Dm
x○○

I bet you'd like a

G
○○○

F
xx

trip a - round the world Special

G
○○○

C
○○○

girl. Oh dar - lin' what would bring a

twinkle to your eye? *8va* *loco*



Just a hint. now watch how you re - ply *8va* *loco* It's






got to be sur - prise, sur - prise that's why Dar - lin'






girl For one of the most spec - ial in the






world. Some - thin' spe - cial for a spe - cial





1. girl. for one of the most

2. spe-cial in the world Some-thing spe-cial





for a spe-cial girl.




2. What do you want from Santa most of all?
 Some flowers or a picture on the wall
 A rug that goes the whole way down the hall
 Special girl
 Oh darlin', what do you want for Christmas - give me a clue

A cattle pup or a baby kangaroo
 As long as it says that I love you
 Special girl
 For one of the most special in the world
 Somethin' special for a special girl

For one of the most special in the world
 Somethin' special for a special girl

Station Cook

Words and Music by John Williamson

Bright Tempo

Intro.  

Old



 Verse

Pee Wee had a pick - led look from too much al - co - hol






But his mis - sus kept a green stick to keep




C



— him in con - trol He rare - ly left his

G7




sun - ken bed in the breeze - way out the back — His on -

To CODA ☼☼

ly job was split the wood — or the mis-sus' whip would

C



1.
crack Now, the



Chorus

2. Some of the men were bach -



el - ors some of the men were not It



did - n't wor - ry the sta - tion cook, she'd feed the bloo - dy



lot Vi - si - tors from the I - sa or

C

G7

tou - rists in a bus With a huge pot of

C

strong tea and a mi - ni - mum of fuss

G7

To CODA

C

CODA

D.S. al CODA

C

D.S. al CODA

CODA

3. Now the 5. It's the Out - back his - to -

ry.

C

G7

2. Now the woman was a mighty cook - very wide across the bum
The station kids, black and white, were allowed to call her Mum
Her kitchen was a bakery for an outback appetite
For big slabs of bully beef or good old Vegemite

CHORUS

3. Now the station pet was a Brahman bull, you could pat him on the head
He'd never seen saleyard - he was station bred
I tried to take his picture with a stockman and a gin
But they faded into the scenery with a drought resistant grin
4. To the famous Brunette Races - they'd head off for the fun
Where the beer flowed like a river, there was Coke and Bundy Rum
The station's boys were favourites to win the tug-o-war
The "townies" weren't prepared to risk another broken jaw

CHORUS

5. It's the last of the Outback stations owned by a family
Hard-fought by a pioneer of the Northern Territory
I hope it won't be swallowed up by a public company
And fade into the heat haze of Outback history

The Drover's Boy

Words and Music by Ted Egan

Slowly - double-time feel

Intro.

C F6 C

They could-n't un-der-stand why the dro-ver cried... As they

F C F6 C

bu-ried the dro-ver's boy the dro-ver'd al-ways seemed so hard To the

F G7 F C

men in his em-ploy, A bol-ting horse, the stir-rup lost And the



© TED EGAN

G7 F C F C

dro-ver's boy_ was dead. The sho-velled dirt, a mum-bled word And it's

F G7 Am G7





back to the road a - head And for-get a-bout the dro-ver's

Am Am G7





1. boy. 2. And they boy, for - get a-bout the dro-ver's

Am C F6 C




boy And they could-n't make out_ why the dro-ver and the boy Al-ways




camped so far a-way For the tall white man and the slim black boy

Ne-ver had much to say And the boy would be gone at the break of dawn,

Tail the hor - ses, car - ry on, While the dro - ver roused the sleep-ing men,


1. Day - light, hit the road a - gain And fol-low the dro-ver's

Am G7 Am

boy, fol-low the drov-er's boy.

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The piano part includes a bass line with a walking bass pattern and a treble line with chords and single notes.

4. In the

Musical notation for the second system, continuing the piano accompaniment with a consistent bass line and treble accompaniment.

Am G7 Am G7

2. *tempo ad lib* *a tempo I*

Cut her hair break her in And call her a boy the dro-ver's

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a more active bass line with eighth notes.

Am G7 Am

boy call her a boy the dro-ver's boy. 5. So when they

Musical notation for the fourth system, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.






build that Stock-man's Hall of Fame And they talk a - bout the dro - vin' game Re-










mem-ber the girl who was bed-mate and guide, Rode with the dro-ver, side by side










watched the bul-locks, flayed the hide Faith - ful wife but ne-ver a bride








Bred his sons for the cat-tle run, Don't weep for the dro-ver's

Am G7 Am

boy Don't mourn for the dro-ver's boy But don't for

G7 Am

get the dro-ver's boy.

Repeat to fade

2. And they couldn't understand why the drover cut
The lock of the dead boy's hair
And put it in the band of his battered old hat
As they watched him standing there
And he told them take the cattle on
I'll sit with the boy awhile
A silent thought, a pipe to smoke
And it's ride another mile
And forget about the drover's boy
Forget about the drover's boy.
3. And they couldn't make out why the drover and the boy
Always camped so far away
For the tall white man and the slim black boy
Never had much to say
And the boy would be gone at the break of dawn
Tail the horses, carry on
While the drover roused the sleeping men
Daylight - hit the road again
And follow the drover's boy
And follow the drover's boy.
4. In the Camooweal Pub they talked about -
The death of the drover's boy
They drank their rum with the stranger who'd come
From the Kimberley run, Fitzroy
And he told of the massacre in the west
Barest details - guess the rest
Shoot the bucks, grab a gin
Cut her hair - break her in
And call he a boy - the drover's boy
And call he a boy - the drover's boy.